



Hollywood **studio** *Magazine*

NOVEMBER 1971/50CENTS

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NOVEMBER 1971 VOLUME 6 NO. 7

ON THE COVER

Rare glamour shot of Garbo, pensive, enigmatic and eternally
glamorous ... from the Clarence Brown film collection. See
story on Page 37.

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Take it from the top

News notes on the Hollywood scene

by Zelda Cini

Here's the topper

Obviously, nothing tops the satisfaction of recognition, especially if it comes as complete surprise.

Genuine film buffs are familiar with a publication called *Nostalgia Collector*, which is published in Dolton, Illinois. And they may also be familiar with Howard & Gail Rogofsky, in Flushing, N.Y.

Be that as it may, *Studio Magazine* is now listed by both as a collector's item, especially the March, 1971 issue, which contained an illustrated story on *Captain Midnight*. Going price: \$5. Thought you'd like to know.

Don't call us. We're out of 'em!***

Nothing's all bad

As 1971 nears its end (and good riddance), at least some of the solid production companies are announcing schedules for 1972.

Disney has set five features for the year, with two of them due to start rolling in January. "Chateau Bon Vivant," a contemporary comedy written for the screen by Don Tait, involves a Manhattan accountant in a broken down hotel in Colorado which he tries to turn into a ski lodge.

The "Island" opus is science fiction dealing with three explorers who discover a lost civilization of Vikings on a volcanic island in the arctic. Winston Hibler is producing this John Whedon screenplay. Roberts Stevenson will direct.

Meanwhile, in keeping with the company's seven-year cycle of reissuing Disney cartoon classics, prepare the way for return of "Lady and the Tramp," as a Christmas offering.

Academy "Intercut"

For several years, the Academy of Motion Picture Arts and Sciences has been a party to "retrospective" screenings of one kind or another.

Last month, however, a different kind of collection was released in regular weekly screenings for members and a special list of guests, including students and faculty of Cinema Arts and Drama Departments of local colleges and universities, along with Fellows of the

American Film Institute.

The films themselves adhere to no particular theme. According to Academy President Daniel Taradash, this series is "a free wheeling potpourri of some rare and important movies, most of which have for years been unavailable for showings either in theatres or on TV."

Just to give you some idea of the variety of fare made available to this selected "public," the screenings began with Buster Keaton's 1929 MGM silent classic "Spite Marriage," with organ accompaniment by Chauncey Haines, and proceeded through the month of October with such offbeat examples of film-making as "The Scar of Shame," circa 1927, a product of the Colored Players Film Corporation of Philadelphia, triple-billed with "St. Louis Blues," a short 1928 film featuring Bessie Smith in her only screen appearance, and the 1933 then-daring experiment "Emperor Jones," starring Paul Robeson.

The November schedule includes the English-language version of "The Blue Angel," starring Marlene Dietrich (Paramount 1930), which hasn't been shown for 40 years, although the German

version with subtitles is screened occasionally.

Another classic slated for November is "The Front Page" (UA 1931), which Howard Hughes produced and Lewis Milestone directed.

Credits for putting this unusual collection together are shared by Bob Epstein, of UCLA's Department of Theater Arts, who served as consultant to the Academy's Cultural Projects Committee, which was composed of Gregory Peck, chairman, Michael Blankfort and George Cukor. ***

Compulsive letter-writer

All-time title for "Film Fan Extraordinaire" has to go to Chaw Mank, of Staunton, Ill., who is a member of more than 250 movie fan clubs, including 30 in foreign countries.

Last year, he confessed to answering more than 15,000 letters from and about movie stars, and his collection of memorabilia is memory-boggling.

He owns the personal scrapbook of Rudolph Valentino, for instance. He also owns a vase ornamented with miniature boxing gloves, a gift from Kirk Douglas,



JACK WARNER, in 20th century production at Columbia, for Columbia release, surrounded by cast members in costume on the first day of shooting "1776", the Broadway musical being transferred to the screen by Warner. Ken Howard, Howard Da Silva, and William Daniels, in costume. As were all the members of the cast. You know who Warner is because he's in civvies. ***

commemorating his film "Champion."

Stars have sent him more than 65 incense burners (even he is at a loss to know why), including one from Gary Cooper, and another from Basil Rathbone.

He was one of the first to organize an Elvis Presley Fan Club, now one of the largest in the world.

And when he isn't writing letters, he's writing songs, or Prayer Books, including one he put together with "favorite prayer" contributions from Ed Sullivan, Tennessee Ernie Ford, Liberace, Marilyn Monroe, Hildegard, Joan Crawford, Mary Pickford, Patti Page, Steve Allen and 155 others.

Now he's looking for any kind of movie material from 1910. Somebody seems to have stolen that drawer from his files.

He wrote a letter to Studio Magazine. That's how we know. ***

Feature films, 1921-1930

If you're interested in who made what film, when and where, and who distributed it is strong enough to merit a \$50 investment, you've come to the right place.

A new book, "Feature Films 1921-1930" has just been released. Listing more than 6600 motion pictures produced during this decade, this hefty work is the first of a project 19-volume "Catalog" series from the American Film Institute.

Published in two sections, one 936-page book describes 6,606 features in alphabetical order (Abie's Imported Bridge to Zero Hour), lists production company or individual, sponsoring company or individual, original distributor. Production credits are



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all-inclusive. Release and copyright dates are included, along with color, gauge, length, silent or sound, a summary of action depicted, a statement of the situation presented, its manner of resolution, etc., etc.

The second section, in addition to a 534-page Credit Index, includes a 183-page Subject Index, which reveals comprehensively for the first time the topical content of films produced in that decade; e.g., cowboys, gangsters, hookers, etc.

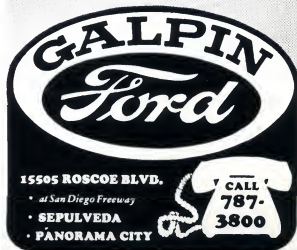
The project was made possible through grants from the National Endowment for the Arts, the Ford Foundation, and the Motion Picture Association of America.

If you want this two-book set for your very own, it's \$55 net postpaid in the U.S. and Canada (\$60.50 elsewhere) from



AT EASE - Pat Rowan, "fastest draw in the west," may look quiet and peaceful, but he continues to be an expert gun-handler So expert, in fact, that he's the guy the studios call on when a "badman" actor needs to learn how to handle a lethal weapon. His smiling companion here is Pat Buttram, former student. ***

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Writers' challenge

Maybe you never thought of it, but kid shows on TV (and in films) are primarily white-kid shows, even if there are a few black youngsters sprinkled into story lines.

Now comes an appeal from Dr. Chester M. Pierce, professor of education and psychiatry, Harvard faculty of medicine, graduate school of education.

The Black Psychiatrists of America Film Project is looking for writers who are able to turn out scripts to be made into TV films primarily aimed at black children.

Dr. Pierce and Dr. Gail Allen will coproduce for distribution through NET.

Purpose of the project, according to Dr. Pierce, is "to make black children aware of the things they can do to obviate the effects of racism and, at the same time, work for its removal... We would like to influence the children to be more cooperative and unified. We wish them to see the advantages of collaborative behavior."

And about time, too! ***

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Letters

Studio Magazine

Thank you for your very interesting publication which I enjoyed reading.

I would be delighted with the exchange of my Newsletter and your magazine. In addition, I am enclosing a copy of my "The Greatest Stunts Ever" which I hope you find of interest.

How about an exchange of "Ads" also. I would like to place an ad in your magazine and perhaps you would too.

Would you be interested in doing a story on me and my collection of "Movie Memorabilia"? I'm sure your readers would be!

STUNT-ingly yours,
Johnny Hagner

Thanks for the note. You'll be hearing from us.

Studio Magazine:

Your August edition featuring Judy Garland was an excellent one. This edition was my introduction to the magazine. The articles are precise and informative.

Why not do a spread on World War II's favorite pin-up girl, Betty Grable. One that could compare to the August issue. I never seem to hear anything about this
Turn to Page 12

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Creative Casting Director

Marvin Paige paves the comeback trail

†“A successful motion picture begins with a good script and demands a skilled director,” Marvin Paige of Marvin Paige Independent Casting explained the other day, “but a boxoffice winner must also rely upon the chemistry of creative casting.”

That Paige possesses intuitive know-how to cast well is verified in a quick glance around his Sunset Strip office walls where colorful posters such as “Breakfast at Tiffany’s,” “Take the Money and Run,” “If He Hollers, Let Him Go,” “Devils Brigade,” and “Beach Red” appear.

Currently Paige is busily casting the feature film, “The Honkers” and the Bill Holden starrer, “The Revengers” and the ever popular teevee series, “Lassie.”

“Through the years,” Paige continues, “I’ve tried to simplify casting chores for such major producers as Martin Rackin, David O. Wolper, Martin Jurow, Levy-Gardner Laven as well as the companies of National-General, Paramount, United Artists, Warners, and ABC as well as CBS teevee.”

Leaning back in his chair, Paige smiled, “You know there is a great deal of misapprehension among industry people concerning what the actual function of an independent casting office is. Some people think we are agents, but we are the opposite. We deal with the agent for the actor’s services.”

One entire wall in another room of Paige’s office has an alphabetized file containing thousands of photographs of actors and actresses.

“We’re geared to service the needs of the independent producers as well as the major studio which no longer maintains a year-round casting staff. We are a company that negotiates and buys talent for the producers and takes over the time consuming details that complicate a producer’s casting chores.

The keynote of good casting, according to Paige is casting creatively and keeping within budget limitations. Paige feels that one of his great values to a producer has been his knowledge of the talent market, his awareness of both newcomers, today’s names and the long established pros and where to find them.

Stars as well as films have flopped with poor casting. “Often a performer comes



Blonde and beautiful, Carol Lynley, JEAN HARLOW look alike appeared in one of two film biographies on the celebrated beauty. Paige, (right) shown with Miss Lynley, and Efrem Zimbalist set-side.



HEDY looks happy, with Marvin Paige just after signing a movie comeback engineered by Paige's casting offices.

to us with good credits, fine photos, and reads well. Yet, there is another element that eludes the actor — that is where we come in — “balanced casting” — how well can this performer play with the other performers? Creative casting can mean money at the boxoffice.”

Paige appreciates talent, and has run the show-biz gamut himself, starting as an actor. He became a theatrical agent in New York City, later producing radio and teevee shows. He began distinguishing himself on the West Coast as a Paramount casting director with “Breakfast at Tiffany’s,” and “On The Double.” From here to Desilu, and then he set up his own Marvin Paige Independent Casting operation. While on independent assignment at Warners, he cast the “Mr. Roberts,” and “F Troop,” teevee pilots. Bicycling between Warners and ABC and his own offices, he cast “Combat,” “General Hospital,” “Young Marrieds,” and independent features. His reputation brought him to the attention of other major movie producers, and thus he began adding credits quickly.

Paige admits to having a “photographic” memory which aids him in talent selections.

Nostalgia is upon us and there has been revived interest in some of the great stars. Their films still show all over the world, their talent outshining the time span; a real tribute to superb picture making. Paige re-activated the careers of such well known film greats as Hedy Lamarr, Joan Leslie, Richard Arlen, Gloria Graham, and two-time Academy Award winner, Luise Rainer. Miss Rainer hadn’t been in

a movie in Hollywood for almost twenty years when Paige located her living in London and convinced her to accept the lead in a “Combat” episode. This kind of creative casting, not only generated a raft of publicity for the star, returning to her MGM home lot, but gave new life to the series, then in its fourth year.

Casting young talent makes it necessary for Paige to attend Little

Theater productions as well as checking out new talent at new film release screenings and watching much teevee. His casting young talent played a part in the early careers of such young stars as Carol Lynley, Ronny Howard, Don Grady, Tim Matheson, Michael Christian, Barbara McNair (who’d never made a major movie until Paige convinced producer Charles Martin she was “right” for a starring role in “If He Hollers, Let Him Go!”)

Contacting Pete Duel between takes at Universal teevee where he is starring in “Alias Smith & Jones,” he had this to say, “When I came to Hollywood, I didn’t have a dime or a foot of film to my credit. Marvin Paige cast me in a lead and I was off and running!”

Paige is constantly looking for new performers with star potential, who spark of something extra the public finds unforgettable. Star power is boxoffice power. It is upon this premise Hollywood rose to its heights, and under the banner of his Marvin Paige Enterprises, he is presently preparing a teevee series, “Those Fabulous Ladies” starring some of the greatest of the all time Hollywood superstars, such as Dorothy Lamour, Alice Faye, June Allyson, and more. With studios no longer building stars as they did in the 30’s, 40’s and 50’s it may well be up to independent casting director Marvin Paige to be the Star-Builder of the 70’s.***



Two-time Academy Award winner Luise Rainer (“The Great Ziegfeld” “The Good Earth”) appeared as the special guest star, as a French countess, in “Finest Hour” on ABC-TV’s “Combat!” A Paige casting coup. Left: Miss Rainer as she appeared in her famous phone talk with Ziegfeld in the 1936 film and right: as she is today, recreating for cast and crew her memorable scene.



The young Swedish girl was scared



This is one of those famous 1926 leggy pictures of Greta Garbo, not yet in an American movie, when she posed with the famous track coach, Dean Cromwell, at the University of Southern California.



And this is that personal photo made of a mere boy of a sports publicity director at USC, Teet Carle (left), with Coach Dean Cromwell and Jannes Anderson holding the letter Greta Garbo let him read that afternoon in 1926 on the athletic field at USC.

BY TEET CARL

Who was a publicist at M.G.M. when Greta Garbo just arrived in Hollywood.

† The afternoon was one spring day in 1926, and I have remembered it, in retrospect, for forty-five years. The person was Greta Garbo, and even then she said nothing in English as I remember. She impressed me only in delayed reaction when, before that year ended, she was the sudden new talk of the motion picture public.

What makes it all so unreal today is that I often contrast that day when she was taking orders from a brash photographer-publicist through an interpreter to four years I spent at Metro-Goldwyn-Mayer between September, 1936, and September, 1940. Miss Garbo was one of that company's biggest stars and was making one movie after another.

During those four years, I worked directly on few pictures, but mostly serviced out-of-town press and did follow-up campaigns. Never at any time did I see Garbo on a stage or walking or riding around the studio. That was not exactly unusual. She was so busy

practicing the famous "I Want to Be Alone" existence that few came close to her.

I believe that the same production crew was with her for nearly every one of her pictures. (No strange faces.) Some became close to her. One was Bill Grimes, a still photographer, now deceased. Without Garbo's trust in Bill, publicists would have had to dream up every item about her personal life.

Each morning, Bill took the proofs of photographs he had shot the day before to Miss Garbo in her portable dressing room on the stage. She, like many other stars in those days, had the right to okay or reject every photo made of her. Garbo chatted with Bill during those sessions, dropping tid-bits about her off-screen activities. Bill passed these items along to the press agent. The squibs were always printed. Columnists, who also never saw or talked with Garbo, would run anything about the Swedish star. The best publicists on Garbo movies were the dreamers. They created things that "could have happened." Sometimes, a Grimes tip built into something beautiful.

It was a perfect setup for a publicist. No suspicious newsman (and God how many there used to be) ever could go to the source (Garbo) to check up on the press agent's honesty. If Garbo ever read the true and the fanciful about herself, no publicist every knew. What went on with publicists and Garbo during the years before I was at MGM and afterwards until the lady retired I cannot say, but both of the men handling her films during my four years there said they never had had their eyes so much as meet her's.

One of the chaps, Otis Wiles, who was later killed in an automobile crash as an Examiner reporter chasing a story, once revealed with great elation, proof that Garbo actually knew he existed. He went on a closed location for "Camille" and was told, an hour later, that Garbo had asked that he come to the back of the studio because she knew he had come to write about her. "I sent back the message that I had come to see my friend, Robert Taylor, only, and I'd forget she was on the set."

All of this may read peculiarly to humans, but most publicists will

understand that it could be true since some stars remain today who shy from the press, the public and the press agent.

Usually, there are reasons why stars try to stay in holes in the ground, and I have grown more and more sure over the years that I was witness back in 1926 to the start of Garbo's reluctance to make her life an open book.

That spring, I was going into the second half of my first year as director of sports publicity for the University of Southern California. Although I had been editor of the Trojan (campus paper) my senior year, I had really never seen any film personalities in the flesh. Once, Buster Keaton had spent two days making some comedy baseball scenes on Bovard Field and Harold Lloyd had done some running around the track. But that was all.

Then, having returned to USC from newspapering in Pomona, I began to get calls from an old friend, Don Gillum. During my undergraduate days, Don had carried a heavy graphex 4 by 5 camera and a bag of plate holders wherever he went around the campus. He put himself through college shooting photos for downtown papers (there were six of them then) and selling others to college groups.

Suddenly, Don was in publicity at MGM, shooting gag pictures with starlets and young actors and writing "Yok" stories about them. The first time Don asked me to set up a photo session for him, he brought Johnny Mack Brown and two bright-eyed blonde dolls to the athletic field. Johnny, former Alabama football great, put on football togs and the girls wore shorts. I'd never seen anything like the professional loveliness of those two cookies. I helped pose pictures all afternoon. I wish I could remember their names. I told Don that anytime he had "fresh tomatoes" at the studio, I'd gladly cooperate.

There were other occasions, including a trip by Howard Jones and four of his "Thundering Herd" gridders to the set of "Ben Hur" to cavort with those chariots.

Then track season started and Don was on the telephone. He had this new young Swedish dish available. She was on salary and his boss had said to use her. Why not pose her in a track suit (that means brief shorts and tight jersey, you know) with Coach Dean Cromwell and some of his champions? I said "Sure." Um! A Swedish pastry! Don said he had thought of this because the girl spoke little English, and he remembered that the USC trainer was Jannes Anderson, not long from Sweden. Could I ask Jannes if he would interpret?

It turned out that Jannes and Garbo knew each other through mutual



The world's press claimed that the great love of the century was that between John Gilbert and Greta Garbo, shown here when they co-starred in "Queen Christina."

acquaintances. In fact, Garbo had just received a letter that day from a friend in Sweden whom Anderson knew. She let Jannes read it. While she was getting into that revealing track suit belonging to Weldon Draper, a small but lightning-fast sprinter, Don made a photo for me of myself with Cromwell and Anderson. And Jannes was holding the letter.

Through Jannes, Don told the girl what he wanted—which was plenty strange. She crouched "on mark" while Cromwell held a starter's pistol. She stood under the high jump bar while Henry Coggeshall cleared it. She squatted so that hurdlers Leighton Dye and Ron Siever skimmed over her. She tried to hold up Clarence (Bud) Houser's 16-pound shot . . . and other such things.

She became more and more frightened of all the gawking while Don went about showing the limit of her legs. She was overwhelmed by a brash Hollywoodian doing his job. Don had been trained by news photographers who abound in "guttiness." Shyness isn't sacred to them. Besides, wasn't this gal from Europe where movie-struck sex pots know all about pleasing photographers and editors?

I got a chance to whisper to Jannes. "The girl doesn't look happy."

"She's appalled. She thought she was going to be an actress over here, not a performer."

"No wonder she's scared. She's learning about Hollywood."

Jannes shrugged. "She says she may go home."

Of course, Garbo didn't go home. I later was to have a hard time trying to remember her name. So did Cromwell. A



George Hurrell made this picture of the "mature" Garbo after she became an international star.

week later, he asked me, when Anderson was not available, what it was.

I said I wasn't sure but not to worry since chances were nobody else ever would remember.

What a star-picker I was.

Not long afterwards, I saw a news photo of her in the paper, which was far worse than posing in a track suit. Don had taken her to Gay's Lion farm, and she had sat on a chair next to a snarling male lion. What made the picture was the terror in her eyes as she cringed away from that beast.

I thought: If that doesn't scare her home, nothing will. It only scared her away from a rapport with the old-time Hollywood type of press agent. Before the year ended, she was introduced in "The Torrent." The whole world took her in its arms.

I'm glad I never saw her later walking through the studio. I might have blushed at the idea that she could have recognized me as one of those who had been there when guys with hairy legs jumped over her head.***

LETTERS

Continued

beauty who brought so many wonderful hours of entertainment and charm to our movie screens.

Looking forward to seeing the next edition of Hollywood Studio Magazine, I remain

Sincerely yours,
James Picciolo

Studio Magazine

Your magazine is superior! I consider myself perhaps one of the all time

greatest movie fans. For twenty-eight long years I have collected and worked on the career of Jeanne Crain. Today the collection valued at over \$10,000.00, has over 80,000 stills and over 100,000 news items on Miss Crain. The collection has such unusual items as personal baby cards, dress labels, giant food ads, posters, personal drinking cup, original screen test, and over fifty-two foreign covers on Jeanne.

Enclosed a snap I hope you publish for all her fans to see. It shows only a small part of my collection. Jeanne is now Continued

DOWN MEMORY LANE

by Jess L. Hoaglin

†The role of "Esmeralda" in the original version of "The Hunchback of Notre Dame," starring the great Lon Chaney, was a turning point in the acting career of Patsy Ruth Miller. After appearing in that role, she became one of Hollywood's most sought-after actresses. Born in St. Louis, January 17, 1904, Patsy Ruth was educated at various Roman Catholic schools before her father, a drama critic for a local newspaper, moved the family to Los Angeles when she was in her early teens. Since 1920 Patsy Ruth appeared in



Patsy Ruth Miller

films, beginning her career in small parts in "Camille" with Rudolph Valentino and Alla Nazimova and other top productions of that time. This eventually lead to better roles and when she became a star during the silent screen era she appeared in "The White Black Sheep," "Broken Hearts of Hollywood," "Hell Bent for Heaven," and "Beautiful but Dumb." Unfortunately, her stand-out role in "The Hunchback of Notre Dame" over-shadowed everything she did after that, and although the film has since been re-made, her interpretation of "Esmeralda" still remains the most unforgettable. While working in Hollywood, Patsy Ruth lived in the style expected of silent screen stars. She drove a Pierce-Arrow and was a member of the Hollywood younger-set who dictated the fashions of the day. She was in fine company, with friends like Laura La Plante, May McAvoy and Colleen Moore.

CHRISTMAS ORNAMENTS



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When talkies came along Patsy Ruth continued her career, appearing in the all-star "Show of Shows," "Lonely Wives," and "Night Beat." Her success in talking films failed to materialize as she expected so she turned to writing, and throughout the thirties and forties wrote radio scripts and magazine articles that were published in The New Yorker and other top publications. The former star married the prominent New York importer, E. S. Deans, whom she met in 1951 while on vacation in the Bahamas. Today, Patsy Ruth lives in an enormous house with frontage on Long Island Sound in Stamford, Connecticut. Much of her leisure time is spent traveling, and at least once a year she manages to get back to Hollywood for a visit with many of her former friends. Her brother, Winston Miller, is a producer and writer at Universal, the same studio where his sister gained stardom.



Cullen Landis

One of the silent screen's handsomest actors, **Cullen Landis**, was born in Nashville, July 9, 1895. He actually started his career as a truck driver for one of the studios, later becoming assistant property man and finally reached the ranks of assistant director. When an actor on one of his pictures broke a leg, Cullen was pressed into service and thus began his long career in films. As a leading man in silents, Cullen appeared in "Outcasts of Poker Flats," "Famous Mrs. Fair," "Born Rich," "Peacock Feathers," and "Pampered Youth." He also appeared in the first all-talking movie, "The Lights of New York" and made personal appearances around the country where the film was shown. Cullen was at the top of his profession when talkies were beginning but decided to return to directing, and made a number of industrial films. With the advent of World War II he made combat and training films in the South Pacific and later became

LETTERS

filming "Whispers In The Dark," co-starring Alex Nichols after four years away from the screen. Here's one fan very happy with that news!

Sincerely,

Charles Finley

3239 Ledgewood Dr., Hollywood

The story and picture appeared in Studio Magazine's October issue.

THAT'S SHOW BIZ

Larry Hagman, who stars in Screen Gems' new NBC-TV series, "The Good

Life," was once a member of the chorus in the London company of "South Pacific," which starred his mother, Mary Martin.

BUSY SCHEDULE

Macdonald Carey has added dancing lessons to an already busy schedule that includes tennis and his five-day-a-week stint as the star of the Corday Productions-Screen Gems presentation, "Days Of Our Lives" on NBC-TV.

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attached to the United States Information Services where he directed movies in Manila, Turkey, Cambodia, Saigon and Baghdad. In 1964 he retired from active service and returned to his home in Michigan. Married for many years to the former Jane Greiner, Cullen and his wife live in Cheboygan, near Mullet Lake. Several years ago he returned to Hollywood, after a 20-year absence, to visit old friends whom he had kept in touch with over the years.



Lois Moran

Charming Lois Moran's last professional appearance was some ten years ago, when she appeared with the late Preston Foster in the "Waterfront" television series, but she will be remembered by her fans for her outstanding work in "Stella Dallas," the very first film she made in America. Although born in Pittsburgh, March 1, 1909, Lois lived in France with her mother until she was 11 years old and had made her first film for a French motion picture company. Previously she had danced in the ballet of the Paris Grand Opera Company. She was brought to America by Samuel Goldwyn for "Stella Dallas" and continued to make films including "The Road to Mandalay" and "The Prince of Sinners." Lois later went to Broadway and was a success in the stage production, "Of Thee I Sing." For the past 35 years she has been married to Clarence M. Young, aviation pioneer, who as vice-president of Pan-American World Airways, set up the first commercial flights over the Pacific to Hawaii, the Orient, Hong Kong and the South Pacific. After retiring, Lois and her husband moved to Palo Alto where they lived for many years, but only last year they took a trip to Arizona, fell in love with the country and moved to Sedona to make their permanent home. Lois spends a great deal of time in church work, but

Turn to Page 16

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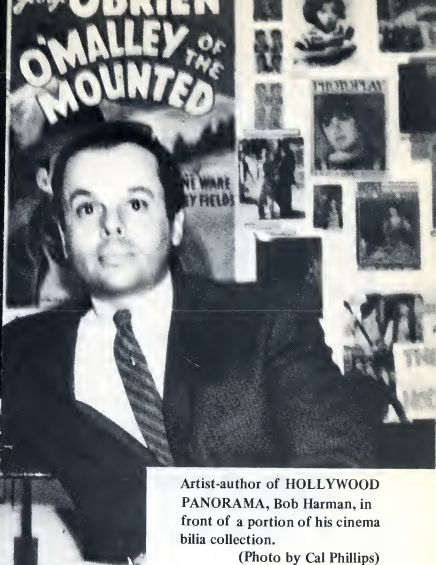
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Artist-author of **HOLLYWOOD PANORAMA**, Bob Harman, in front of a portion of his cinemaabilia collection.
(Photo by Cal Phillips)

One of the thirty panels of the Panorama. An ocean scene including Ben Turpin, Burt Lancaster, Doris Day, Bebe Daniels, and Carole Landis.

Hollywood Panorama...an artist's tribute

by Jim Rose

†Many people like to talk about the old days of Hollywood and the movies, but Bob Harman decided to try and re-create them, (at least a miniature version of them), with paint and paper. Harman, a professional artist and ex-actor, began his unusual project on his New York State farm over ten years ago. He started the series of paintings, he recalls, merely to amuse himself.

"I had always loved the old movies and I wanted to build a tribute to the world of Hollywood — at least as we, the fans, imagined it," "It became sort of a tapestry of nostalgia — and it just kept growing and growing."

This past winter the work was completed and even Harman was impressed by the result — a series of thirty tempera paintings containing caricatured portraits of one thousand and one film stars set against a background of "old Hollywood." The players, many of whom are costumed from a favorite film role, represent a fifty year span from the early silent stars to recent favorites.

"The largest number of stars and featured players represented," says Harman, "are from the Twenties to the Fifties but I did add some recent "nostalgia," (such as *MARY POPPINS*

and *MY FAIR LADY*) for the kids." "I think that the portraits are "gentle" caricatures — after all, it is meant as a tribute — and rather than a physical distortion, I attempted to paint whimsical interpretation of the actor's screen image."

Each of the thirty panels represents a studio or a popular Hollywood landmark, such as Beverly Hills, Malibu, and Sunset Boulevard. The panels are designed to be seen separately or may be fitted together to form a large wall mural. Harman began his project by cataloguing his library of over 5000 movie magazines — some dating back to the early 1900's. Each portrait-caricature meant studying twenty or more photographs of the star from various angles and often from various phases of their career.

When assembled, the mural represents a simplified version of the map of Hollywood with the mountains and canyons along the top, the ocean along the bottom, and each studio and landmark approximately in its' correct position. The artist claims that there are at least another thousand players who had to be excluded because, he explains, "After ten years I simply had to stop someplace". Included however are almost

every major star plus a generous scattering of character and supporting actors and "B" picture players. Many of the sets, studio buildings, and star's homes seen in the background were painted on a trip to Hollywood in 1966.

The work first received public attention when it was exhibited last year at a New England art gallery. A national news story resulted in an appearance for Harman, with the mural, on the television program, *TO TELL THE TRUTH*. Now the entire work is being published this fall by E. P. Dutton under the title, *BOB HARMAN'S HOLLYWOOD PANORAMA*. The book is soft covered so that the color panels may be removed and re-assembled into a wall mural. Harman has also written a descriptive index identifying the players and backgrounds.

Although surprised by all the attention that his ten year hobby has received, Bob Harman, is especially pleased about the Panorama being published.

"I hope that it will help young people sense a bit of the excitement of old Hollywood and the stars — and help the rest of us to remember." ***



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DOWN MEMORY LANE

Continued from Page 14

she and her husband plan to write and travel. They have one son, Tim, who is in flight service with Pan-American, and as Lois proudly comments, "a delightful Norwegian daughter-in-law, Inger."



Jack Mulhall

At the famous Masquers Club in Hollywood one is likely to run into any number of well-known actors, but none more active than **Jack Mulhall**. Having passed his 80th birthday several years ago, it is amazing to find that Jack still maintains an active work schedule, and for the past ten years has been a field representative for the Screen Actors Guild. Born in Wappinger Falls, New York, he started his career on the stage in Passaic, New Jersey. He then went into vaudeville with the Ned Wayburn sketch, "The Producers." This eventually led to a screen career and he became a member of the Biograph Company, which included such luminaries as D. W. Griffith, Mary Pickford and Lillian and Dorothy Gish. Jack appeared in a long list of motion pictures, both silent and talking films. Among his more outstanding were "Orchids and Ermine," "Friendly Enemies," and "The Bad Man." Jack and his wife, the former Evelyn Winters, have been married for almost fifty years and today live in the very heart of Hollywood. It is always a safe bet that if you are walking down Hollywood Boulevard you will run into Jack Mulhall. He is a familiar figure in the film capitol and always enjoys meeting old friends and fans, and he can amaze you with his innumerable stories of Hollywood and the famous and not-so-famous he has known and worked with for so many years.***

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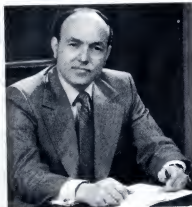
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† If this sounds like a love story, it is! I was recently privileged to join a group of Franzia wine sales representatives in a two and a half day visit to beautiful Napa Valley and the San Joaquin Valley and see how three of the most important California wineries grow, select, and process those plump, juicy, ripe grapes into the California wines we all enjoy. I fell in love with the history and romance of our spectacular wine industry.

Fred Franzia, the delightful young man who hosted our tour and who loves wines and the making thereof almost as much as selling them, first toured us around the famous Franzia family winery in Ripon where some of the best California table wines and brandy originate. Franzia's Tasting Room and Gift Shop is most intriguing so I'd suggest that when some of you wine lovers make a trip up North, stop by the Franzia Bros. It will be an informative and most pleasant event in your travels.

From there, off we went to the sun-kissed Napa Valley with our first visit to Peter Mondavi's splendid old Charles Krug Winery. Our host and Pete Hofflund, a Southern California Krug representative, squired the group around beautiful grounds and through this impressive winery. I must confess, long before this visit, one of my own very favorite California wines, and one which most of my guests always enjoy, is the Charles Krug Chenin Blanc. With thanks to Hofflund and Peter Mondavi we were, again, on our way.

The Robert Mondavi Winery is probably among the newest wine-making complexes in the world, and it is a magnificent example of what dedicated wine folk are doing to bring to fruition a dream of creating California premium wines to match the finest coming from

Fred Franzia of Franzia Wine & Sales Co. (l) and Robert Mondavi of the Robert Mondavi Winery who hosted an early morning breakfast in the magnificent hospitality and wine-tasting complex surrounded by the Mondavi's miles of vineyards.



Robert Mondavi of the Robert Mondavi Winery in Napa Valley addresses visitors in the \$5 million dollar complex as he perches on one of the imported Navarre Oak barrels used for aging Mondavi premium California wines. Mrs. Albert (Harriet) Gans (at right) founder with her late husband of La Societe de Bacchus et Epicurus, prominent Los Angeles / San Fernando Valley gourmet club, listens intently.

Europe.

It is here that Robert Mondavi and his family are hard at work to bring out the best wines from the almost 9000 acres of their own vineyards.

The oaks from which huge ageing casks are constructed right on the premises, are Navarre Oaks from France. Before selecting this variety of oak, Mondavi tested three other types. A small example of how meticulously this vintner is about the making of his wines.

My favorites at the Robert Mondavi

tasting (you may like others — our "tasters" are all different) were the wonderful Fume Blanc which had a fine "nose," taste and after taste, and the Gamay was, to me, also very good. I would suggest a Robert Mondavi gift assortment which contains several varieties and have your very own mini-tasting to select favorites. Robert Mondavi wines include a very good Chenin Blanc, Gamay, Gamay Rose, Riesling, Fume Blanc, Johannisberg Riesling, Cabernet Sauvignon, Pinot Noir, and Chardonnay.

Ask for our wonderful California wines in your favorite Valley restaurant. Happily, our good Valley restaurants seem to have a better choice of California wines than other sections of the Southland.

I wasn't able to attend, but one of my SFVQue pals gave me some info after she went to the opening of Scotland Yard, a unique new restaurant which bowed September 28th at 22848 Victory Blvd., Woodland Hills. Scotch plaid carpeting plus lots of used brick and colors of deep reds with dark polished woods combine to make a charming atmosphere.

The waitresses in short full skirts and starched white English "dust caps" on their curls present customers with a menu designed like a huge magnifying glass carrying out Scotland Yard theme nicely.

My gal and her dining group enjoyed the beef and mushroom pie, giant prawns with almond rice, a beefsteak and shrimp combo plus prime rib accompanied by large crisp "chips" — also a good crisp salad and unusually good house dressing.

Scotland Yard is owned by the same nice and successful restaurant folk who

have the Whale's Tail at C. I. Harbor in Oxnard. Open for luncheon and dinner plus entertainment.

One of our favorite lunchtime treats is the delicious bockwurst served in Michael's Canoga Inn, 22129 Sherman Way, Canoga Park. This special white spiced sausage is made with veal and has little fat so is marvelous for weight-watchers. Chef Benny serves it with sauerkraut and Lyonnaise potatoes.

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Lovely film — TV actress, Angel Tompkins, a North Hollywood resident, shares smiles and Sunbury Royal with Dave Curtin, general manager of the "Sports Page," Los Angeles' private club on Santa Monica Blvd. Recently starred with Elliot Gould in "I Love My Wife," Angel is currently on location in Canada co-starring with Lee Marvin and Gene Hackman in "Prime-Cut."

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of Polish Count Michael Gaszynski, mine host, I finally got the secret of where this delectable sausage can be obtained. He personally treks clear across the hill to Leon and Dora Hekier's European Deluxe Sausage Kitchen, 9109 West Olympic Blvd. in Beverly Hills (corner of Doheny). Just another reason why patrons keep flocking to Canoga Inn — the selectivity and dedication of owners, Count Michael and Christian Bernaert.

Bob Lee tells me that the Lee's popular Number One Son mini-restaurants and Cantonese food takoutlets are very "in" with not only the younger set on limited budgets most of the time, but also a favorite of older folk who often times have to operate on today's inflated prices on yesterday's pensions and shrinking dollars.


Prices have not been raised in any of the Lee's restaurant and take out food business for over 2 years! They are reasonable to begin with; this because of the buying power of Ho Toy's big upstairs restaurant and separate downstairs take-out, the two Chinese Express take outs, and now, three Number One Son Cantonese restaurant-take outs so the price line has been held.

If you haven't visited one of the three Number One Son dineries, you'll be pleasantly surprised by the quality and ample portions served. The same fine recipes used for 17 years in Ho Toy's. There is a Number One Son in Panorama City, one in Northridge, and in Woodland Hills.


Just a reminder to seafood aficionados, especially oyster fans. The lively Oyster Bar at Hungry Tiger's restaurant in Sherman Oaks, Ventura Blvd. is great for a light appetizing bite. Fresh-shucked oysters or cherrystone clams on the half shell are delicious, but steamed clams dripping with hot melted butter and clam broth are also soul satisfying for a quickie dinner.

The Queens Arms in Encino offers gourmet specialties right in tune to serve in a castle! For example, Abalone Mediterranean as it is served on the Spanish coast in Castil Nova. The rulers of Russia and one time residents of Tsarskoe Selo Palace would love the chicken Kiev as prepared by Queens Arms chef. Halibut Cardinale is a tempting dish as originally served in Denmark's elegant Linderhof Palace is irresistible.

"Big Jim" McGuire, and brother, Frank, of McGuire's plush big dinner Turn to Page 6



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Around the good table

Continued

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When ye olde diner and doer gets over Hollywood way, particularly Vermont Ave. just above Hollywood Blvd., I always drop in my favorite spot, the beautiful Dresden Room, 1760 N. Vermont Ave., which is owned and hosted by two of the nicest restaurateurs I know, Carl and Sara Ferraro.

One of the first places to visit when I moved into Southern California, the Dresden Room has evolved through the talent and hospitality of Carl and Sara into a superior restaurant. It has been enlarged and redecorated several times since I was a "Regular" particularly through the creative efforts of the Ferraros.

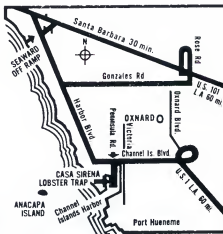
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Scene

JACK ONG

ON FILM

■ **SUNDAY BLOODY SUNDAY** — It hasn't been too long since the archaic days of cinema, when subject matter was selected, rejected and expurgated to "protect" mass audiences. Movies, after all, were a family affair. More recently, with the rating system, films took on bolder subject matter and treated it openly. This was not unlike children with new toys, and the big screen was very often defaced with pent-up tantrums of unnecessary violence, sadism and sex. We all knew it would take a little time for filmmakers to come round, to level off, to take topical (although objectionable) themes and present them seriously.

Enter John Schlesinger, who, even during the worst curiously yellow days presented such outstanding works as "Midnight Cowboy" and "Billy Liar" and "Darling." Director Schlesinger has now brought to the screen "Sunday Bloody Sunday," the story of an unusual menage a trois set against a dreary London Winter. "Sunday" is at once a study of English urban style and a careful examination of three intelligent (very consenting) adults caught up in their tangled emotional frustrations.

■ **1970 ACADEMY AWARD-WINNER GLENDA JACKSON** is a divorcee having an affair with a bright young artist (Murray Head), fully knowing that he loves not only her, but a middle-aged doctor, male, as well. The liberated working woman does her best to cope with her impossible situation. She rolls with the tide, she refuses to meddle, she sacrifices. In this role, Miss Jackson gives another flawless performance. As the homosexual doctor, Peter Finch lends "Sunday" another fine portrayal, desperately in love with the artist, trying to lead a straight life in his practice and with his proper Jewish family. Murray Head, in his screen debut, is totally believable in a sensitive role. Discovered by Schlesinger in the London "Hair" company, the multi-talented Head also sings Judas in the original recording of "Jesus Christ Superstar."

Schlesinger's fine, non-sensational direction of "Sunday" is supported in full by a most credible screenplay by Penelope Gilliatt: the photography by Billy Williams ("Women in Love") is brilliant.

■ **THE LAST MOVIE** — Dennis Hopper makes a valiant attempt at playing Fellini, but alas, little Dennis hasn't learned how to play! After the promise of "Easy Rider," actor-director Hopper has come up with a jumbled attempt at presenting the effect of Hollywood movies on less sophisticated people. There are a few good scenes of Peruvian villagers trying to make like Hollywood stars and some pleasant natural photography, but like all the other scenes in the film, these are painfully drawn out well beyond the viewers' normal attention span.

ON STAGE

■ **JESUS CHRIST SUPERSTAR** — One of Los Angeles' most anticipated recent stage events, this "official" concert version of the popular rock opera sold out the Hollywood Bowl both nights of its local presentation in late September. What audiences got resembled a poor pantomime of the excellent "Superstar" recording. Robert Fisher, musical director and conductor, produced an uneven sound to accompany his vocalists, and the electric rock ensemble badly overbalanced the orchestra. There were confusing gaps and pauses, which did away with the flow and continuity. The vocalists did their best to imitate their recorded counterparts, ruling out any originality. Result: it would've been nicer to turn up the stereo at home, where there wouldn't have been any parking problems!

■ **GODSPELL** — The "musical circus" which continues to prove that Jesus has boxoffice power. Still a big hit off-Broadway, with music by Stephen Schwartz, who provided the Gospel rock songs for Leonard Bernstein's "Mass." Opens Nov. 4 at the Mark Taper Forum.



LIZA MINELLI, just back from Germany, enjoys backstage congratulations from Mr. & Mrs. Loren Greene after her performance at The Greek Theater. ***

† The party came to a standstill! All eyes focused on the grand entrance of Mae West. Surrounded by men, she smiled to the right and left, and undulated to a corner table where she held court.

I joined her and Joan Cohn Harvey for a discussion on ESP, one of Mae's favorite subjects. Later, the sex symbol of an earlier generation was deep in conversation with today's authority on that subject, Jacqueline Susann, and I'm sure they found something more provocative to talk about than psychics.

Richard Chamberlain who used to be so "squeaky clean" was totally unrecognizable with a Prince Valiant hair style and oversize glasses. Ava Astaire McKenzie and June Lockhart discovered to their dismay that they were wearing identical dresses. Gilbert Roland and his charming Gia described the floating candle she has designed to look like a pebble — which is selling well as a centerpiece of pond decoration.

This all happened at the garden party given by Congressman Alphonzo Bell and his actress wife, Marian McCargo, at their sumptuous home off Coldwater Canyon honoring Robert Fryer on his appointment as managing director of the Center Theatre Group. Giving the affair a family flavor were Rep. Bell's three sons and Marian's four sons ranging in age from six to eighteen.

Dancing, eating Chinese food al fresco, and sipping from one of several bars on three levels of the garden were Laurence Harvey, Ida (Lupino) and Howard Duff, who rarely attend parties, Paul Lynde, Martha Raye, Phil Silvers (he is starring in "A Funny Thing Happened on the Way to the Forum" at the premiere Center Theatre show), Virginia Zuck and Frank McCarthy, Sally Kellerman and husband, Rick Edelstein.

"If you don't have a wife, bring somebody else's. Later on, there'll be booze and what not. We'll supply the

Lee Graham

MAN ABOUT TOWN



JOAN COHEN HARVEY, The Man, and the perennial Mae West, in an ESP discussion at Congressman Alphonzo Bell's for Robert Pryor. (Lee Graham obviously "connected" with the photographer in this one!) ***

booze." That's the way the invitation read from producer-writer Leonard Stern to a premiere showing at Universal Studios of a segment from the new tv series, "McMillan & Wife."

The "what not" mentioned turned out to be a swinging party which took place at a simulated San Francisco (the picture's locale) street cafe. There were checkered tablecloths, food carts, a pastry counter, and even a jug of wine and loaf of bread to take home so we could munch while enjoying the show. If the street signs hadn't read Market and Sacramento, we might have thought we were in Paris.

The star of the series, Rock Hudson, now 45, has matured well, both on and off screen, and shows no signs of ego. "My teeth aren't straight, I have terrible posture and a swayback, I wear glasses because I'm near sighted and I'm too tall," the top bachelor of Hollywood analyzes himself.

Rock's co-star, Susan St. James, comedienne Nancy Walker, and studio toppers, Doris and Jules Stein, Edie and Lew Wasserman were also enjoying the evening.

Once upon a try a toothy, skinny, scared choir singer entered an amateur contest at Harlem's Apollo Theatre and won singing "Body and Soul." Earl Hines

heard and hired her. Ella Fitzgerald heard and befriended him. George Treadwell heard and married her four years later. It all happened back in 1942 to Sarah Vaughan.

Having been a fan all these years, I welcomed a chance to see her again at the Hilton International and found her two octave, slide-trombone-type voice as exciting as ever.

"This is my first affair, so what goes where?" he sang melodiously. "Sex between two is beautiful, but between five, it's FANTASTIC," he announced gleefully. And then he toasted, "To the perfect girl. Who could ask for more? She's deaf and dumb and owns a liquor store." Who else but Dino?

If possible, Dean Martin seemed more relaxed than ever during his recent engagement at the Riviera in Las Vegas. This is probably because he cured his ulcer and finally seems to be overcoming his vertigo and claustrophobia. The Riviera's management had to build an apartment on the second floor for the low-flying Dino, who refused to ride an elevator. "It's a case of mind over matter. I made up my mind that flying and riding elevators were as safe as driving a car," the nonchalant star explained.

Born Dino Crocetti in Steubenville, Ohio, 54 years ago, he was a croupier

before switching to crooning. He hit the big time when he teamed up with a long-jawed comedian named Jerry Lewis. After their breakup, Martin amazed everyone, including himself, by becoming a bigger star on his own.



Dino looks great and credits his daily round of golf with "Making me feel like a 21-year-old, all day long. But where you gonna find one when you need one?"

Kingsdancing opening night were Dolly and Bobby Vinton, Carol Channing and Charles Lowe, Doris and Jules Stein, the gambling mecca's most beautiful press agent, Jean Magowan and her well-mannered sons, Kevin and Kelly (he was celebrating his 14th birthday, but confessed he'd like to be older — like 16).

"Harvey" — that tale of a long-running rabbit (he's been at it since 1944) was with us again at the Hartford. Opening night brought out the town's elite to give a rousing welcome to the play and its stars, Gig Young and Shirley Booth.

He was born Byron Barr in St. Cloud, Minnesota, 58 years ago. A Warner Bros. scout discovered him at the Pasadena Playhouse, and he was signed to a long term contract. His first picture was "The Gay Sisters," and Byron took the name of the character he played in the film, Gig Young.

She was born Thelma Booth Ford in New York 62 years ago. Because her father refused to have his name connected with the stage, she became Shirley Booth. A mellow-faced, plumpish actress, she aged into fame, achieving national prominence as the half-quacked Mrs. Duffy on radio's "Duffy's Tavern."

At that time she was married to the show's star, Ed (Archie) Gardner. They were divorced and a second, happier marriage to broker William Baker ended, after eight years, with his death. Miss Booth has been a widow since 1951.

Following the performance, a black tie supper dance was held at the Beverly Wilshire honoring the cast. It was the last party arranged by Mrs. Howard Taylor as chairman of the Founder Patron Committee.

The new chairman is Mrs. Alan Gordon. In addition to these charming ladies, we enjoyed talking to Jo Ann Pflug and John Roland, Roxanne Wander and Jack Carter who will probably be married by the time you read this; Betty and David Rose, Hope Lange and Hall Bartlett.

It was a strange masked ball — no one danced and no one wore masks. And no cocktails before dinner, just wine. Nevertheless, La Vetta King's Mardi Gras at her Cafe de Rex for Norma Foster and James Doolittle a couple of days before their marriage was festive with a Dixieland band giving it a New Orleans beat.

I sat next to Zsa Zsa who kept me smiling with her remarks about women (unkind) and men (very kind). The garrulous Hungarian explained "Ven I vass sex months old, if a voman bent over my crib I cried, but if a man, I cooed." Also at our table were Zsa Zsa's favorite ex-husband, Herbert Hutner with his wife, Juli; Norman Alfi from Mexico City, Wendy and Lottie Mirisch, and Jim Gruzal, whose wife, Barbara Rush, was in Chicago doing "Fourposter" at the Drury Lane Theatre.

Joe Bolker introduced his bride, Christina. They are planning a big celebration on December 11 when she becomes 21. On that date she inherits 75 million dollars. That's on her mother's side. At the moment, her father, Aristotle Onassis, has not forgiven her for marrying Joe.

It may have been a cool evening, but Liza Minnelli soon had them warmed up at her Greek Theatre opening. Just back from Germany where she filmed, "Cabaret," Liza is sounding and looking more like her late mother, Judy Garland, but not quite so pretty. Liza has an attractive gawkiness about her, the look of a waif combined with the sophistication of the European.

Following the opening, we drove across town to the Bistro and a black-tie supper dance in honor of the excited star. Naturally, her proud father, Vincente

Minnelli was there. Her former stepfather, Sid Luft attended the show with Liza's half brother, Joey, but they skipped the late party.

"If she were Catholic, she might be called Saint Sybil." George Jessel was referring to Sybil Brand at "A Night of Nostalgia" celebrating the 50th Anniversary of the Ambassador Hotel and Coconut Grove which benefited the American Cancer Society. Agreeing with Jessel that Sybil is one of the great ladies of our town, the crowd gave her a standing ovation. She worked tirelessly for this good cause and was largely responsible for making it such a successful evening.

Entertainment was provided by Jessel who introduced everyone but Calvin Coolidge, Jack Benny who quipped, "I'm doing so many benefits I'm known as the Jewish George Jessel," and George Burns who did his usual spontaneous material which we've all heard for years. Ah, yes, it was indeed a trip down memory lane.

Society and celebrities mingled and once again, it was Mae West, making an early entrance for a change, who caused the most commotion. With her dislike of liquor and smoky rooms, she almost never goes to night clubs.

Freddie Martin added to the spirit of the evening by playing favorites of yesteryear including, of all numbers to resurrect, "The Hut Sut Song."

Guests helping with the nostalgic feeling were the Edward G. Robinsons, Ida Lupino and Howard Duff, Rita Hayworth, Agnes Moorehead and Cesar Romero, Lita Baron (with George Burns), Walter O'Keefe, Anna Lee, Jeanne Crain, and Irene Ryan.

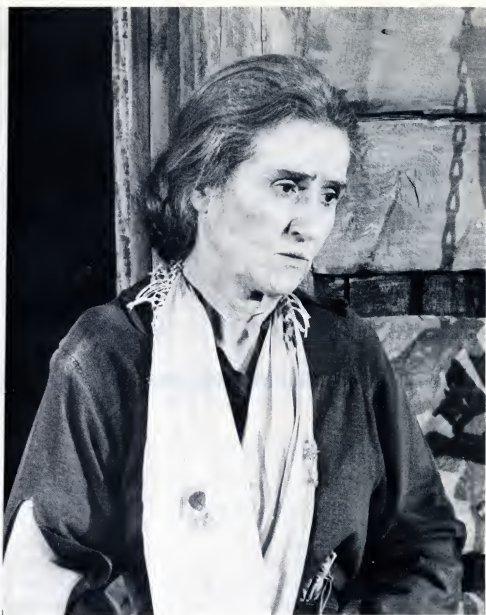
A Warner Brother at Columbia? That's what's happening with today's Hollywood. Jack L. Warner launched the start of his production "1776" by playing host to a large group on a Columbia sound stage reproducing the chamber of Philadelphia's Independence Hall where the Declaration of Independence was signed.

Jack, last of the big movie moguls, sat with us for a short time wearing the rosette in his button hole which he was awarded by the French Legion of Honor. The movie pioneer stayed until the end, drinking bourbon (in small quantities) and making jokes.

Members of the cast were there in costumes of ruffled shirts and satin knee britches, and with their long hair, they really didn't look very different from the other guests. Benjamin Franklin would have felt right at home. ***



IRENE TEDROW



A character pose of Irene Tedrow, as she appeared in a recent "Bonanza" segment.

The Face is familiar!

by Jess L. Hoaglin

†Irene Tedrow has been in the theatre and motion pictures since she was a young girl; but, like so many prominent character actors and actresses, it took television to really make her name and face known. After appearing in "Dennis, the Menace" and "Father of the Bride" for several seasons, she became known world-wide. On a recent trip abroad she was delighted to meet people who recognized her immediately as the "friend of Dennis" in the former series and as "Miss Bellamy," the secretary, in the latter.

She began her long acting career at the famous Elitch Gardens Stock Company in Denver, Colorado, the city where she was born. It was during those days that she became acquainted with people like Fredric March, Florence Eldredge, Edward G. Robinson, Beulah Bondi, and many other fine actors from whom she was able to study her craft.

Miss Tedrow received her B.A. Degree in Drama from Carnegie Institute of Technology in Pittsburgh and won the

Otto H. Kahn Award as the best actress in her class, and soon after was hired by the Cleveland Play House where she spent the next five years. As a leading member of the professional acting staff of this prominent regional theatre, she had the opportunity to play over 75 roles of all types and ages.

The next five years found her playing Shakespeare, first with the Old Globe Theatre Company which produced the brilliantly successful cut-versions of Shakespeare at the Chicago and San Diego Expositions, and then with Maurice Evans in three of his productions in New York. Her favorite role is "Lady Macbeth" which she played over 500 times.

The seasons in New York were interspersed with Summer Stock in Ogunquit, Maine, and it was during these years that Miss Tedrow began working professionally in radio. When she came to the West Coast in 1939, her voice became well-known in such radio programs as "Suspense," "Lights Out," "Lux Radio

Theatre," and as Mrs. Archer on "Meet Corliss Archer," which was on the air for 11 years.

She appeared in films concurrently with radio in a long list of significant roles, including "The Moon and Sixpence" with George Sanders; the Orson Welles' "Journey Into Fear," and Stanley Kramer's "Not As A Stranger," starring Frank Sinatra. She also had featured roles in the popular comedies, "The Parent Trap" and "Please Don't Eat the Daisies." She was in "Cincinnati Kid" with Steve McQueen and recently completed two Columbia features, "The Comic" with Dick Van Dyke and "Getting Straight" with Elliott Gould and Candice Bergen.

A majority of her television work consisted of guest appearances. As Miss Tedrow puts it, "most of my prominent roles seem to have been in Westerns, stemming perhaps from the fact of my genuine western background." She had an Emmy nod for starring role in "Bonanza" last year, and has played in "The Virginian," "Wagon Train," "Raw Hide," and "Death Valley Days." She was in the midst of filming another "Bonanza" when called to rehearsals for "Our Town," with Henry Fonda at the

INSIDE TRACK

WITH BEA COLGAN

NEWS FROM MAJOR MOVIE AND TV STUDIOS

AROUND AND ABOUT

Nice bit of news is the formation of a personal management firm by Ruth Ann McElDowney and Irwin Epstein. Titled R & I Enterprises, company will rep talent for all phases of the entertainment industry and already has a stable of seven clients including Dena Moore, Edwige London, brothers Christian and David Sorenson, Scott Rogers, Sid Marcs and Sonny Klein. Ruth Ann is a former actress-singer and personal manager who has recently been engaged in writing. Irwin was in the business of set decorating and recently collaborated with Ruth Ann on several scripts. R & I Enterprises is located in Hollywood and congratulations are in order for two nice people.

Richard S. Ellman, president of Ellman Enterprises, has announced two recent appointments. Ingrid Figger has been named booker and will be in charge of coordinating local and national shipment of prints with playdates. She is currently setting up procedures for "The Reincarnate," "The Bang Bang Gang," and Tony Gardoz's "Bigfoot" which is already breaking records in Northern California. Ellman also announced Betty Cowan will assume the duties of executive assistant and will manage sales and advertising.

PARAMOUNT

Otto Preminger's "Such Good Friends" will have its world Premiere on December 22 in New York as the opening attraction at the New Reade Theatre on Broadway. Appropriate, as the entire film was photographed in New York. Also opening

in New York this fall will be "Harold and Maude" which was filmed in the Golden State.

Joan Baez lends her prodigious talents to "Joe Hill," recent winner of a jury prize at the 1971 Cannes Film Festival, when she sings "I Dreamed I Saw Joe Hill Last Night" behind the film's credits. Tune was written by Earl Robinson and Alfred Hayes.

Hollywood crew members actually benefited from the New York strike which forced filming of Paramount's "Last of the Red Hot Lovers" and Columbia's "Butterflies Are Free" to film locally instead of in Gotham. "Butterflies" was only scheduled to film two weeks there but now entire production will be filmed in California.

In keeping with the boxoffice success of "Love Story," Paramount will film "Would You Believe Love?", based on the upcoming book by Eliza McCormack. Meanwhile "Love Story" recently swept the major categories in the 50th Annual Photoplay Magazine Gold Medal Awards by winning Movie of the Year and Favorite Actress and Actor awards for stars Ali MacGraw and Ryan O'Neal.

Lots of talented folks are being assembled for Paramount's "Phase II." Producer is Paul Radin ("Born Free" and "Living Free"); screenwriter is Mayo Simon ("Marooned") and director is Saul Bass ("Why Man Creates"). The theme of "Phase II" is being kept secret until film goes into production.

COLUMBIA AND SCREEN GEMS

Chris George has been signed by Screen

Gems to star in two features for television, one of which will serve as a launching pad for a series spinoff. George is married to actress Lynda Day.

And Academy Award winner Stirling Silliphant has been signed to a pact with SG's that will have him writing and producing features for tv and feature pilots for the 73-74 season. Silliphant recently completed the screenplay for "The New Centurions," currently filming at Columbia, and based on the best-selling novel by Joseph Wambaugh about the Los Angeles Police Department.

"The Partridge Family" has walked off with three of the four TV awards in the Photoplay Gold Medal Awards. Show was named Favorite TV show by readers of Photoplay Magazine and co-stars David Cassidy and Susan Dey were selected as favorite male and female newcomers respectively.

Jack L. Warner got his production of "1776" off to a rousing start at a press reception prior to start of principal photography at Columbia. With the entire cast present in costume on stage 9, faithfully reproducing the chamber of Philadelphia's Independence Hall where the Continental Congress signed the Declaration of Independence, Warner said, "I am delighted to be making this film here in Hollywood. I want everybody to know it is not a runaway or even a semi-runaway. It is being made right here in what has always been and always should be the capital of the motion picture art." We can only add — Amen!

Unit publicist Carol Shapiro reports the Mike Frankovich's women's lib picture, "Stand Up and Be Counted" is one of the most delightful films she has worked on to date. "Stars Jackie Bisset, Stella Stevens, Steve Lawrence and Gary Lockwood and director Jackie Cooper are



all so cooperative. Everyone is, in fact. It's just a dream. All pictures should be like this," said Carol enthusiastically. The only jarring note was the resignation of unit still photographer Doris Nieh for personal reasons. She was replaced by veteran Jack Gereghty.

Mike Frankovich also has "Butterflies Are Free" filming at the Gower Street lot with favorite Goldie Hawn starring along with Edward Albert, son of Eddie and Margo.



FAN FAVORED - Lovely British star Susan Hampshire is shown here with one of the three lion cubs she "mothers" in the Carl Foreman - Paul Radin production "Living Free," soon to be presented by Columbia Pictures.

Filming in Madrid is "The Widower" starring Maggie Smith and Timothy Bottoms with Alan J. Pakula directing. The story deals with the poignant love affair of an older woman and a young man and marks Miss Smith's first screen role since her Oscar-winning part in "The Prime of Miss Jean Brodie."

DISN^EWS

What a little darling is Orange Bird who made his professional debut on "The Walt Disney World Grand Opening TV Special." He joins a score of lovable animated characters who have emanated from the Disney stable over the years starting with Mickey Mouse. Orange Bird is perhaps the most unique character in that he doesn't talk. He communicates through orange puffs of smoke that materialize above his head.

"Bedknobs and Broomsticks" has been selected as the 1971 Christmas attraction at Radio City Music Hall in New York. The engagement marks the 12th Disney Film to play the Music Hall, an association that began more than 33 years

ago when Disney's first animated cartoon feature, "Snow White and the Seven Dwarfs," opened there in 1938. "Bedknobs and Broomsticks" stars Angela Lansbury, David Tomlinson, Roddy McDowall and Sam Jaffe and is a live-action-animation musical about an amateur witch, a lovable humbug and three Cockney waifs who journey into a world of fantasy aboard a flying four-poster bed. Bill Walsh produced and Robert Stevenson directed.

Walt Disney Productions has an impressive feature schedule slated for next year. First to go will be its long planned science fiction epic, "The Island at the Top of the World," about three explorers who discover a lost civilization of Vikings on a volcanic island in the arctic. Next will be "Chateau Bon Vivant," a contemporary comedy about the misadventures of an accountant who inherits a run-down hotel in Colorado and converts it into a ski lodge with devastating results. Also on tape are "A Son-In-Law For Charlie McCready," a comedy dealing with youth and the establishment; "The World's Greatest Athlete," way-out story of a black college athletic coach who while on vacation, discovers a wild white boy in Africa who excels in all sports, and "Herbie Rides Again," sequel to the highly successful "The Love Bug." Sounds like a banner year for Disney. Incidentally, you can catch "The Lady and the Tramp" during Christmas holidays in case you missed it the first time around.

AIPieces

Leave it to Alexandra Hay (who romps with Robin Stone in "The Love Machine") to grab the femme lead in "1000 Convicts and a Woman" for AIP. Alexandra plays the role of a warden's daughter who becomes romantically involved with prisoners as well as guards in the film which opens this month.

"The Hatfields and The McCoys" are at it again but this time using automobiles instead of shotguns. The modern auto racing comedy will be an important project for release the summer of '72.

With other important projects such as "Wuthering Heights," "Dr. Phibes" and "The Return of Count Yorga" behind it, AIP common stock is now listed on the American Stock Exchange. Trading began October 1st. AI was formerly traded on the Pacific Coast Exchange and prior to that was an over-the-counter offering.

That ever busy Vincent Price, long-time Sears, Roebuck art consultant, now touring for Sears and introducing a

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home decorating course which he helped develop. While touring Price is appearing on local TV stations plugging his latest AlPicture, "Dr. Phibes." He leaves early this month for London to begin filming of "Dr. Phibes Rises Again."

Ava Gardner fans will soon be treated to a long awaited opportunity to see her again when "Tam Lin" opens this month. Multi-talented Roddy McDowall directed this ambitious film which also stars Ian McShane.

"Chrome and Hot Leather" could be either a cycle flick or an outdoor Western, depending on where you're sitting.

After "Lizard In a Woman's Skin" comes "Frogs," a "nature strikes back" drama. Will it have giant frogs dining on the delicacy-Human Legs? Tune in next month for the next thrilling installment.

Hanna-Barbera



Roberta Greutert, supervisor of the ink and paint department, Hanna-Barbera Productions, retired this September after a 33-year career in the motion picture animation industry.

Mrs. Greutert, an attractive, stately Nashville-born lady, has trained more than 4000 women to be animation painters during her years in the entertainment business.

Mrs. Greutert, who is known as "Bert" to her many friends, was responsible for a department of 150 women. Their task is to color line drawings of cartoon characters onto celluloid (cels) sheets before they are photographed as motion pictures. An average half-hour cartoon requires 30,000 cels.

Her responsibility was enormous, calling for well-defined organization. In 1968 the studio produced seven cartoon series. Recalling that year she said: "We trained six new girls every day for a total of 60 new painters in 10 days. We had to deliver our first cartoons less than two months from our production start."

Mrs. Greutert confesses she will miss her staff more than they will miss her. "But I want to thank them for their wonderful cooperation during my years with the studio. I was well served and won't forget any of them."



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Miss Tedrow has also managed to work in stage appearances from time to time, and will be remembered by theatre-goers for her role in "Our Town" and "Camino Real," the latter at the Mark Taper Forum of the Music Center last summer. She also appeared in "Look Homeward Angel" and "Oh, Dad, Poor Dad..."

In addition to her acting career, she has devoted a great deal of her time to a variety of other activities. She was given a trophy not long ago by the Drama Teachers' Association of Southern California for the many years of support she has given to them as judge of their semi-annual student competition. She often makes appearances at the Service Men's YMCA in Long Beach, and helped form the first Drama Alumni Clan of her Alma Mater, Carnegie Mellon University. She was also among those who represented UCLA as a panel speaker for a large celebration of Shakespeare's 400th birthday at Asilomar, California. She also does a one-woman Shakespeare program for clubs and schools when time permits.

This all sums up the career of a charming and dedicated actress, but our story would be incomplete if we failed to mention her long and happy marriage to William E. Kent, an insurance broker. They have two talented children, Enid, a young actress who also appeared in the play, "Our Town," and Roger, a playwright and former student at Cornell University. The Kents live in a rambling home in the Hollywood hills, reminiscent of the glamorous homes of the famous movie celebrities we always read about in movie publications. ***


"Disney On Parade" will have its European premiere at Wembley, London, in August, 1972, followed by a two year tour of major cities in the United Kingdom and Europe, it was jointly announced today by E. Cardon Walker, executive v-p, Walt Disney Productions, and Gerald Adler, president, NBC Enterprises.

The Los Angeles International Film Exposition has announced eight new films and two special programs in its schedule. Four U.S. premieres will be shown: "Blushing Charlie," Sweden, directed by Vilgot Sjöman; "Anna," Finland, directed by Jorn Donner; "The Cow," Iran, directed by Daryush Mehrjui; and "Rip-off," Canada, directed by Donald Shebib.



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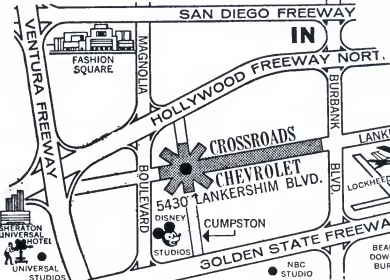
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"Doc Adams"

Milburn Stone celebrates 50 years of showbiz

† Hollywood and her Sister City, "Gunsmoke's" Dodge City, put it all together for "Doc Adams"/Milburn Stone with a dual "welcome home/happy anniversary" party that saw members of the television press overflowing two CBS sound stages in Studio City.

The event honored the veteran character actor ("The finest in the business," says "Gunsmoke" executive producer John Mantley) upon his full recovery from major surgery and upon his fiftieth year as an actor. All of the show's "regulars" (except Miss Kitty — Amanda Blake — who was fulfilling a professional commitment) were on hand to welcome their friend and colleague back to Dodge City. Also present were the show's office and production staff, headed by executive producer Mantley and producer Leonard Katzman.

"Big Jim" Arness (not an inveterate party-goer) was there, along with Ken Curtis, Glenn Strange, and Buck Taylor.

Center stage at the party went to Milburn Stone, of course.

"I'm glad to be here," he said. "I'm glad to be anywhere. That last scene I played in that Alabama hospital shook me up a little.

"I could entertain you for at least 30 or 40 minutes by telling you about my operation . . . I could hold center stage indefinitely. But I'm not going to do that tonight. However, I promise no such immunity in the future to the cast and crew of 'Gunsmoke'."

In response to the warm accolades paid him by his fellow cast members, Stone said: "I'm not going to tell you how much I think of the actors I work with — if I did, I'd cry for 30 minutes!"

To illustrate his appraisal of Milburn Stone as the "finest character actor in the business," Mantley screened a series of scenes selected from Stone's long inventory of "Gunsmoke" episodes. His latest one, canned the day of the party, will be seen during the coming Christmas season.

Following the screening, a buffet dinner was served onstage.

It was a warm, old-fashioned "come all ye" that expressed everyone's pleasure in the knowledge that Doc Adams was resuming his medical practice in Dodge City — and in millions of homes throughout the world. ***



FAMOUS FACES — "Welcome back" party honoring Milburn Stone, Dodge City's beloved Doc Adams, hale and hearty after major surgery earlier this year, also marked Stone's 50th anniversary as an actor. From left: Buck Taylor (Newly), Glenn Strange (Ben, the bartender), James Arness (Matt Dillon), Milburn Stone, and Ken Curtis (Fesfús). Pretty girl in center stage is Mrs. Milburn Stone. (gabor rona photo)



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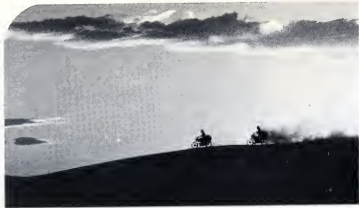
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OF THE GREAT SEX SYMBOLS

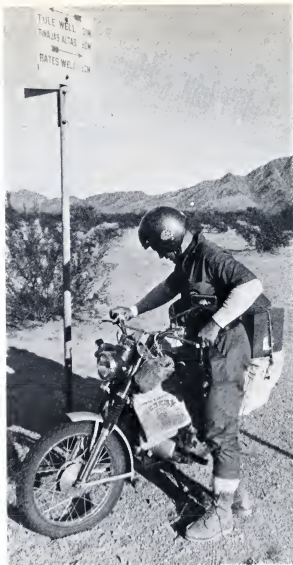
JANE NOVAK RECALLS THE GOLDEN
ERA OF THE SILVER SCREEN

HOW THEY DO IT IN THE MOVIES

A story on Special film effects -
how it is done.



LOW BUDGET - Working with old, but professional equipment, Taylor and Bennett complete a scene from "The Devil's Highway" in the desert of Northern Mexico... **ROUGH TRIP** - Plodding across the desert sand near Yuma, Arizona, Taylor and Bennett struggle to cross the infamous "Devil's Highway" which is the title of a feature length documentary he plans to release in 1972.



LONELY SPOT - Situated miles from the Taylor pauses briefly during the nearly four hours required to retrace the overland trail of Bautista de Anza for his motion picture "Devil's Highway"... **WILDERNESS ADVENTURE** - more than 2000-miles of trackless wilderness. Bennett has completed a feature length film trip costing less than \$6,000 - mainly through the overhead of Taylor's mini movie studio in California.

A MINI MOVIE STUDIO IN A GARAGE

By John Ringo Graham

† From the outside, the garage of the Frank Taylor family in Sun Valley appears pretty conventional, but inside it has been remodeled into a mini studio where the young film maker is busy cranking out low, low, low, budget industrial motion pictures. It may not be MGM or 20th Century-Fox, but Taylor doesn't care, his studio is paid for and there is no overhead to worry about - except hanging equipment suspended over much of the work area for lack of room.

Taylor, a local free lance writer/photographer has been making short subject films for almost 12 years. During that time, his subjects have ranged from a historical record of the Bunker Hill area before redevelopment, to a year long production involving the last active stagecoach builder in the United States.

One film, "Buena Park - Just For Fun," a promotional movie using free public service time on television has been seen by more than one million people in its first year of release, and has been screened on local stations four times. Ambitious even for a city sponsored movie, the Buena Park film stars Phillip Ahn, a long time Valley resident and owner of the Moon Gate Restaurant in Panorama City, John Carradine and Andy Devine.

But his industrial films are only part of Taylor's plans for the future. For the past three years he has been personally financing a feature length motorcycle movie called, "The Highway of Death"

which retraces from the saddle of two Yamaha motorcycles, the entire overland trail from Mexico to California blazed in 1774 by Captain Juan Bautista de Anza.

Its first premiere, slated for spring 1972 will be at the Wilmet Theatre, followed by selected theatre dates around the country which Taylor has been busy promoting during the past year. "When movie studios start talking about low budget films," Taylor grins, "they really have no conception of what can be done with nothing, and I mean nothing."

"The Highway of Death" which runs two hours will have total production cost through the first trial print of slightly less than \$6,000. "It probably would have been a lot cheaper than that," the producer explains, "except that I had to buy the motorcycles, and a few other items that weren't directly connected to the actual production."

With six kids, money is always short around the Taylor household, and one wonders how even \$6,000 is raised on a free lance writers income. Picking up his budget sheets for the film he ran a finger down a column of figures. "Here," he said pointing at a figure representing \$500 worth of workprint, "this was paid for with my income tax refund." Another amount came from a story Taylor sold to a motorcycle magazine.

Gesturing toward the family couch, a battered veteran, he continued, "Instead of a new couch, Charlotte (Mrs. Taylor) let me use the money to pay for film stock." Smiling at the couch whose



ANCIENT CHURCH — The chipped and peeling walls of the old church in Caborca was awe inspiring to Taylor and Bennett.

ANCIENT CHURCH YARD — Many early heroes of New Spain lay buried in this churchyard at Tumiccori, Arizona.



TUMICCORI Mission — Reflecting for a moment in the stillness of Tumiccori Mission in Southern Arizona, Taylor and Bennett enjoy a few minutes of solitude.



THE "DEVIL'S HIGHWAY"
1774/1971 — Overland Trail
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week journey
Captain Juan
"The Devil's
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n Sun Valley,

springs threaten to pop out of the fabric at any moment, his wife explained. "The children and I believe in what Frank's doing, and decided we should all make a few sacrifices to help get the motorcycle movie finished. So a new couch was forgotten."

Even though much of Taylor's equipment is older than he is, they still perform like new. "I keep my cameras and sound equipment in top condition," he explains, "and all of it is professional quality. On the screen no one can tell whether it was shot on an \$8,000 Eclair (a French camera) or my \$1,000 Cine Special which was made in 1936."

One of the secrets of movie making according to Taylor is innovation. "Hollywood has grown too complicated," he says, "Once a man could take a camera, a few actors and start making movies. Now, if he works in a studio situation, a large crew is a must, equipment costs a fortune, and the overhead of production is staggering."

"All I try to do, is keep costs down, do as much production work as I can, and seek low cost professional services for things I must send out." Far from preaching the downfall of Hollywood like many of his peers are doing, Taylor feels there is a place for the giant studio, but on a much more limited scale. "The technical side of Hollywood is second to none on earth," he continued, "but much of the creative process is stifled by confusing union regulations and front office red tape. The cost of running a

studio is passed on to the producer with a direct 20 percent overhead cost on everything he does.

"This forces prices up until a major studio can't make a film for less than \$700,000 and that's pretty much rock bottom. Usually they cost much more. What a studio has to pay for portable toilets on a location picture I can make a feature film for."

During the past few years, Taylor has gone to retired cameramen, special effects men and other technical people, learning the art of movie making. They have seen his films, offered suggestions, and gone on location with him as free technical advisors. "I have been given a free education in practical movie making," he explains. Leon Shamroy, whose Oscars for Best Cinematography include such classics as "Leave Her To Heaven," "Cleopatra," "The Cardinal," and a host of others has worked closely with Taylor, helping the young movie maker with advice.

Freddie Young, the 1970 Academy Award winning cameraman who won with "Ryan's Daughter," and whose previous Oscars include, "Lawrence of Arabia," and "Doctor Zhivago," spent several weeks in California last fall.

Taylor took the cameraman around and helped arrange publicity interviews for MGM. Young saw Taylor's films in private screenings, offered comments, and gave the young producer lengthy interviews on the subject of motion picture photography, and the two men

still correspond. "Freddie taught me more about cinematography in one week than I had learned in a lifetime," Taylor remembers.

Arthur Miller whose Oscars included, "How Green Was My Valley," and other important classics, spent several afternoons a week with Taylor helping him master the technique of deep focus photography and other technical skills the veteran developed while making movies for Cecil B. DeMille and other industry greats. "He was very generous with his time and talent," Taylor said.

Early movie directors have also given of their time. William Campbell, one of the earliest Mack Sennett directors taught Taylor the slapstick method of film direction, and art director Harry Oliver who won the first Academy Award nomination for "Seventh Heaven," has given him many hours of free lessons on the basic skills of the art director.

What he wasn't able to learn from others' directly, Taylor found in text books. His library contains hundreds of volumes on the subject of motion pictures, which he refers to constantly. "Around here," he admits candidly, "we eat sleep and drink film. Even the kids who normally wouldn't pay much attention to this type of thing go on location with me, carry cameras, even becoming mini grips and in a few cases, act in my movies."

At night, when a projector can be found, the Taylor clan gather in the living room and watch old motion pictures, or

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they go to friend's houses where they watch silent classics. When a release of a long out-of-print movie is announced, Taylor is usually there opening night with a tape recorder to take notes for future reference.

"A cameraman is selling his trained eye," Taylor points out, "because that is all he brings to the set each morning. A director is the same, he is selling experience. There is a certain element of talent and lot of good judgement as well in these two occupations, but training is what counts, I feel."

Because he is interested in motion pictures as an art form as well as a commercial enterprise, Taylor spends part of his free time studying visual mediums, and experimenting with various ways of achieving special visual effects on the screen. "I am only interested in telling a story, not dazzling an audience with brilliant film technique. Many of the tricks and techniques that movie students find exciting are never used in my productions. If I can't see an obvious

reason to do a special bit of camera fantasy, then it doesn't go into my films. But I still want to know how to do everything it is possible to learn — just in case I find a situation that requires unusual cinema technique.

"Because I have spent long periods of time in the company of older technicians, I have tended to be somewhat conservative in my approach to movie making. Many of my friends who are constantly experimenting with new film techniques tell me I'm old fashioned in some respects.

"I don't look upon this as a disadvantage, instead I think of this kind of criticism as a compliment. The all-time, top grossing pictures of motion picture history have been the traditional films, those who depended on a strong story and good acting instead of bombarding audiences with wild cinematic indulgences that confuse the drama.

"Airport," "Love Story," "Sound of Music," "Gone With the Wind," "Ben Hur," "Mary Poppins," were all "traditional" movies, if that is the term, and they have made box office history. How many avanté guard movies can claim that?"

But even though he appreciates the way Hollywood studios make films, Taylor doesn't think he will ever fit into their format of production. The idea of a big crew frightens him. "It would be difficult for me to create a movie with a dozen people standing around, even if they were only trying to help. I don't want or need that kind of assistance. I consider two people a big crew.

"Anyway," he laughed, "no studio is going to hire me to make pictures for them. I don't have the kind of track record they are looking for. They don't look for new talent, they look for "established" producers and directors. A movie operation like mine would make a studio boss laugh.

In the studio scheme of things, directors come from assistant directors, cameramen come from camera operators, and producers, I suppose are made in heaven, as the saying goes. Unions demand new talent from their ranks, not some guy who has been self-taught in his garage studio."

But the major studios have been helpful to Taylor in several other ways. "I have bought two truck loads of priceless studio equipment from MGM, things that include a one-man boom crane, and very sophisticated modern sound equipment. They have decided to rent everything and what was declared surplus, I made bids on. This now gives me the capability of producing films with all the Hollywood gloss at a fraction of the cost."

If Taylor's motorcycle film is successful, and with a \$6,000 total budget it seems hard to believe it won't be, (especially since a metropolitan theatre takes in a gross of

Turn to Page 38



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MINI MOVIE STUDIO

Continued from Page 36

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